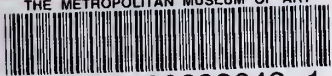


THE METROPOLITAN MUSEUM OF ART

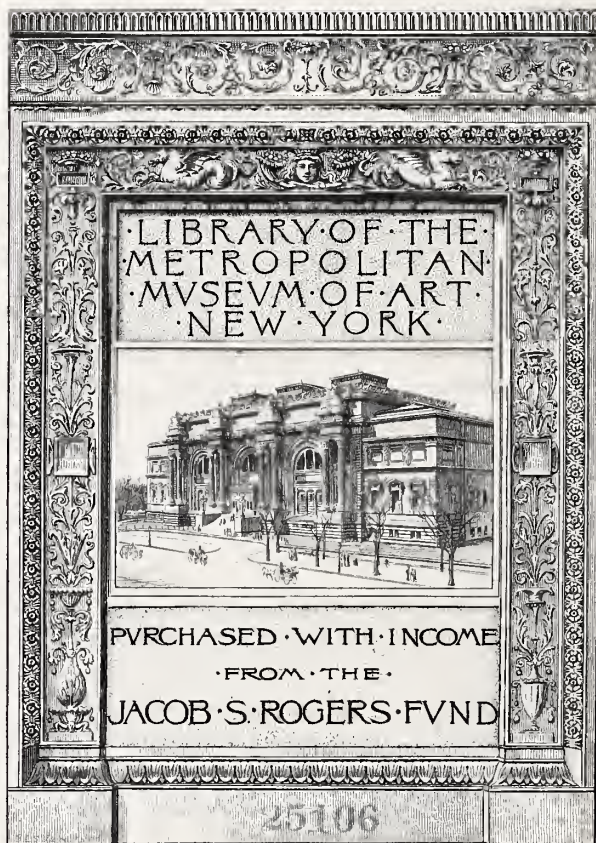


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CATALOGUE OF
ANTIQUE
CHINESE AND JAPANESE
PORCELAINS AND POTTERY

GREEK AND ROMAN GLASS, CARVINGS
METAL-WORK, JAPANESE COLOR PRINTS, EUROPEAN
ETCHINGS AND PAINTINGS

COLLECTED BY
NESTOR SANBORN
OF BROOKLYN

TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON SATURDAY AND MONDAY AFTERNOONS
MARCH 29th AND 31st
AT 2.30 O'CLOCK

THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1913

302



CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery, in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

A WORD TO THE PUBLIC

IN the mind of the glass-worker of antiquity the primary intent, aside from the domestic use of the material, was to display in lively fancy the tenuous grace of which glass is capable, in forms light as gossamer, with tensile strength and featherlike delicacy. Form ought to be the consideration that should influence the collector. Beautiful as Nature's process of decay is, in the lovely tints that invest choice specimens, it is a superficial beauty only, that the nail or knife can in many cases destroy. Under its spell we lose, in the opposition of color, the primary intention of the artist—form.

In the textiles attention is called to Number 484, the small Chinese Palace rug of silk, with its subtle tones of golden-green and delicate blue, opposed and accented by the fret border of deep sapphire. It is of great distinction and vastly superior to the wool fabrics now so extensively offered. The decorative motive consists of the pomegranate, bat and central Shou symbol strongly picked out from the field. Hard German stoneware is well illustrated in Number 269, a sixteenth century cannette of marked character,

with armorial bearings, scenes from antique history and religious sentiment. The Kreussen, or possibly Silesian, seventeenth century jug, Number 271, is large in form and feeling. They mark, each in its way, the strong Germanic sentiment of Dürer's time, and the later influx and influence of Italy's renaissance art.

The Chinese Ming pottery bowl, Number 163, with its solid satisfying blue glaze and strong central boss, has all the captivating charm of that artistic period. In metal-work the Japanese iron war-hat, Number 63, with its realistic and breathing snake, worked with hammer and chisel, and Number 226, a small incense burner, exemplify the art of metal-chasing in Japan from the fifteenth to the eighteenth century.

With the widely awakened sense of the beauty and strangeness of the fictile and pictorial art of the East arises a demand for production of that art that will, in no very long period of time, be difficult to supply. Museums and private collectors are quietly skimming the cream for their cases and cabinets, and already it is the well-known experience of the wise ones that only now and then occurs the happy chance that brings to bag the worthy example. In the ceramic art of Japan the interest centers largely upon the individual characteristics of the potter, while in that of China it is confined mainly to type. Only a few

years since it was possible to procure, at a moderate expense, examples of pictorial art by Tanyu, Sesson, Itcho and Ganku. To-day one looks back at past opportunity with a vain regret, and an ever enforced lengthening of purse.

N. SANBORN.

FIRST AFTERNOON'S SALE

SATURDAY, MARCH 29, 1913

AT THE

AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

NETSUKES

1—TWO NETSUKES

M. Lewis

3⁵⁰

One horn, lion and hunter; the other wood,
coiled dragon.

2—THREE NETSUKES

Mr. Beattie

3⁰⁰

Frog on bucket, gourd, and temple bell.
Pottery, bone and wood.

3—IVORY NETSUKE

Old man with a child.

4—THREE WOOD NETSUKES

One rats, signed by Tomoichi; another
signed by Masamitsu; and the third, man
on a mushroom.

- 5—THREE NETSUKES *Mr Beatty*
 6 ⁰⁰ One wood, baby crawling; another, Oni and hat; the third, a bell.
- 6—TWO NETSUKES *M Bailey*
 3 ⁰⁰ One bone, Thunder God; the other ivory, Oni and bag.
- 7—TWO IVORY NETSUKES *J. Weir*
 2 ⁰⁰ "Daikoku" and "Sleeping Farmer."
- 8—WOOD NETSUKE
 Badger. *Mr. Bailey*
- 3 ⁰⁰ 9—THREE BONE AND BRONZE NETSUKES
 Lotus, monkey, toggle.
- 10—IVORY NETSUKE *Mr. Alberto*
 1 ⁰⁰ Man with large mask.
- 11—BONE NETSUKE *J. Weir*
 2 ⁰⁰ Sleeping man and monkey.

PIPE CASES, LACQUERS AND CARVINGS IN IVORY AND WOOD

- 12—INRO *Mr. Lloyd*
 2 ⁰⁰ Three sections. Plain kiri-wood. Artistic decoration of three storks in gold lacquer. Signed by Komin. Gourd netsuke and bronze ojime.

From the Heber R. Bishop Collection, 1906.

13—INRO

Mr. Beatty

9⁰⁰ Three-section. Dull black lacquer, decorated with leafy sprays in panels, in gold and dull silver lacquer. Silver ojime and old ivory netsuke, in form of compass.

14—SMALL KOGO (INCENSE BOX)

Mr. H. Platt

4⁰⁰ Red lacquer, carved in low relief, with figure of Taoist Sage.

15—GOLD LACQUER TEA CADDY

O. Berner

3⁰⁰ Decorated with mother-of-pearl and lead, in style of Korin.

16—TOBACCO BOX

H. Mansfield

24⁰⁰ Gourd with old ivory cover. Floral decoration in lacquer and mother-of-pearl. Impressed seal: Ritsuo.

17—IVORY HAND REST

Mr. Anderson

3⁰⁰ Carved and partially colored red.

18—BAMBOO HAND REST

" "

25⁰⁰ Decoration of lotus and crab, carved in low relief. Inlaid silver inscription.

19—JAPANESE POUCH

3⁰⁰ Purple silk, with woven decoration of dragon and waves in gold and silver. Metal clasp and chain, with ivory button netsuke.

20—PIPE CASE AND TOBACCO POUCH

4⁰⁰ The former of bamboo with carving in low relief of procession of pilgrims. Signed by a pupil of Korin. The pouch of wood, with lacquered decoration in style of Korin.

21—TOBACCO POUCH AND PIPE CASE

3⁰⁰ Old enameled kinkara leather. Old iron clasp and large bronze and silver ojime. Fine ivory clasp by Mitsuhiro.

22—TEA BOX

3⁰⁰ Lacquered wood, covered with old stamped leather and circular design of bats in pewter on the cover.

23—BRUSH HOLDER

Chinese. Bamboo carving. (Cracked.)

24—THREE MASKS

Carved and lacquered.

4⁰⁰ 20 A Pouch Case Pipe

H. Ashm

25—OLD JAPANESE WOOD CARVING *Mr. Bratty*

3⁰⁰ Mythological subject. Cedar wood, lacquered and gilded.

26—CHINESE OAK PANEL *A. B. James*

12⁰⁰ Sixteenth century. Garden scene.

27—HIBACHI *Mrs. F. Elbers*

17⁰⁰ Fire-bowl decorated in style of Korin in lacquer and mother-of-pearl. Boating scene.

SWORD GUARDS

28—IRON SWORD GUARD *Mr. Barley*

3⁰⁰ Pierced, in dragon form, and signed by Terutoki of Akasaka.

29—THREE IRON SWORD GUARDS

One lacquered and gilded, one with lotus, and the other, Chinese characters.

30—TWO IRON SWORD GUARDS *S. K. Oshimura*

4⁰⁰ One openwork of leaves and insects.

Signed, Tomotsugu: Seventeenth century. The other, openwork, puppy playing with shells.

From the Heber R. Bishop Collection, 1906.

31—IRON SWORD GUARD

H. Ashmura

Fan-shaped. Dragons amid cloud forms in openwork. By Bushiu-ju.

4⁰⁰

From the Heber R. Bishop Collection, 1906.

32—TWO IRON SWORD GUARDS

M. Bailey

One dragon, signed, Tomoyoshi; the other, dog and shells in openwork.

4⁰⁰

From the Heber R. Bishop Collection, 1906.

33—TWO IRON SWORD GUARDS

Mrs. R. E. Davis

One pierced work, dragon; the other, branch of blossoms in openwork. By Roku-royemon.

3⁰⁰

34—IRON SWORD GUARD

Chrysanthemum and moth. In openwork.

5⁰⁰

35—TWO IRON SWORD GUARDS

One, water-wheel; the other, Taikobo and pine.

36—IRON SWORD GUARD

Mr. Beatty

Old brown iron. Coiled dragon; beautifully chiseled and finished. Signed, Kinai, 1680.

6⁰⁰

37—FIVE IRON SWORD GUARDS

M. Bailey

Various designs; two, Nara type.

3⁰⁰

38—THREE SWORD GUARDS

Mr. Alberts

Two signed Kaneiye, and one Nara type.

39—THREE IRON SWORD GUARDS

"Man Fishing," signed Kaneiye, sixteenth century; another, "Bamboo in a Storm," signed Jakushi, eighteenth century; and a third, war-hat and poem, eighteenth century.

40—TWO IRON SWORD GUARDS

Mr. R. C. Veis

One pierced design of moth, signed Kuninaga, seventeenth century; the other, flowing waves, by Shigetsune of Chōsu, eighteenth century.

41—IRON SWORD GUARD

Fine old, hard brown iron. Design of growing mushrooms. Seventeenth century.

42—FOUR IRON SWORD GUARDS

Howard Mansfield

One Arhat, signed Kaneiye; another of pierced design, and two, blossoms. Signed Tadatsugu. All sixteenth century.

43—THREE IRON SWORD GUARDS

Mrs. J. O. Platt

One with design of a horse, another a monkey, and the third, landscape signed Kaneiye.

44—THREE IRON SWORD GUARDS

One with landscape and nets in low relief, signed Kaneiye; the other two have decoration of honeycomb and tortoise, signed Kuninao.

45—TWO IRON SWORD GUARDS

One tiger in cloud, the other cloud and wave, by Sandayu of Mito.

Mr. Alberts

600 46—THREE IRON SWORD GUARDS

One Sung landscape, one bamboo, and a third pierced design of plant.

47—THREE IRON SWORD GUARDS

One lacquered, by Soami; two others of blossom design.

200 48—IRON SWORD GUARD

Chrysanthemum design.

Mrs. R. C. Vein

49—THREE IRON SWORD GUARDS

One signed Tomokuni, another pilgrim in the moonlight, and the third, moon and cloud forms.

100 50—THREE IRON SWORD GUARDS

A. Byron
One pierced design of plants, another sage in hut, and a third lacquered blossoms.

JAPANESE SWORDS AND METAL- WORK

51—SHORT SWORD

O. Berner

6^{cc} Fine blade, grooved on both sides. Shark-skin hilt. Menuki of antique warriors. Iron guard, representing a temple bell. Scabbard lacquered to represent tree bark powdered with mother-of-pearl. Kodzuka and kogai, Gods of Good Luck in bronze and gold.

From the Heber R. Bishop Collection, 1906.

52—TANTO OR DAGGER

Mr. S. H. Platt

2^{cc} Thin straight blade: plain wood-scabbard. Signed, Kunimune: Keicho period (1596-1614).

From the Dr. S. M. Burnett Collection.

53—TWO TANTOS, OR DAGGERS

Mr. Alberts

3^{cc} One plain straight blade, made by Nobushige of Furukawa of Chōsu. Fuchi of iron with cones in shakudo and gold. Iron kodzuka, clouds and lightning. Kojiri missing. Another, old blade, sheath of dark green lacquer imitating leather. Kodzuka, two rabbits chasing the moon.

From the Heber R. Bishop Collection, 1906.

54—SHORT SWORD

Mrs. L. C. Platt

100 Straight blade, with scabbard of black lacquer with crests. Iron ornaments.

55—KATANA AND WAKAZASHI (LONG AND SHORT SWORD)

600 *R. Glendenning*
The former has a long curved blade, the edge showing the clouded temper. Iron ornaments signed. The companion has some ornaments missing.

From the Hon. John Russell Young Collection, 1905.

56—AFGHAN "SALAWAR"

Mr. Beatty

500 Blade of black Khorassan steel. Straight wide back, narrowing to a sharp point. Crude ivory hilt.

57—JAPANESE HELMET WITH NECK GUARD

300 Iron. Eighteenth century. Signed, Nagamichi.

58—ARTICULATED DRAGON-FLY CREST

S. K. Oshima

800 Iron. Attributed to Miochin Umetada (1583-1630).

59—KANEMONO

Mrs. R. C. Veis

400 Panel of various cabinet handles in bronze, iron and enamel.

60—KANEMONO

H. Ushima

Panel of various cabinet handles in bronze, wrought iron and enamels.

16⁰⁰

61—THREE SPECIMENS OF JAPANESE ARMOR

O. Berner

A neck guard, Mempo or half mask and leg guard. Lacquered.

3⁰⁰

62—ARROW-HOLDER OR IMPERIAL QUIVER

H. Ushima

Incrusted with various semi-precious stones and fine central medallion of liquescent jade. From the collection of Prince Li, uncle of the late Emperor Kwang-Hsu.

50⁰⁰

63—JAPANESE WAR HAT

Mr. Alberts

Iron. Decorated with a serpent in high relief. Signed in script of curled stroke, known as Kabuto-ji: "Nobuiye."

12⁵⁰

64—JAPANESE GONG

Mr. Glendinning

Fine tone. Lacquered stand with elephant head supports.

12⁵⁰

Diameter, 8½ inches.

TEA JARS

65—TWO TEA JARS

F. J. Mather

One Takatori stoneware; glazed brown.

5⁰⁰ The other Satsuma, glazed black on shoulder with four spots of gray.

From the Thomas E. Waggaman Collection, 1905.

66—KIOTO TEA JAR

Mr Underwood

5⁰⁰ Running black glaze over brown.

From the Thomas E. Waggaman Collection, 1905.

67—TWO TEA JARS

C. B. Hoys

5⁰⁰ One Seto by Shunitsu; another Ki-Seto.

68—SATSUMA TEA JAR

2 Partially glazed a yellowish brown.

69—SETO TEA JAR

F. J. Mather

2⁰⁰ Metallic brown glaze.

70—LARGE SATSUMA TEA JAR

7⁰⁰ Base unglazed.

H. Mansfield

71—TWO TEA JARS

Mr. Stovell

2⁰⁰ One Seto, the other Kioto.

72—TWO TEA JARS

Mr. Underwood

3⁰⁰

One Yashima faïence, decoration on soft white ground in purple enamel of egg-plant hue, signed "Rinso, aged 90 years"; the other, Takatori faïence.

73—SETO TEA JAR

C. B. Boyd

3⁰⁰

Brown glaze; unusual form.

74—TWO TEA JARS

Mrs. Sampster

3⁰⁰

One Seto, repaired with gold lacquer; the other Raku, glazed black about the shoulder.

75—SHIDORO STONEWARE TEA JAR

L. Mansfield

4⁰⁰

Cylindrical in form, with softly rounded edges, this alluring little jar appeals in its quiet way to a sense of refinement. Shidoro pottery was noted for its simple forms and quiet autumn browns, with surface like the inside of a nutshell.

76—TWO SETO TEA JARS

Mrs. L. B. Plate

3⁰⁰

Dull brown glaze.

77—SETO TEA JAR

C. B. Boyd

4⁰⁰

Glazed to imitate iron rust.

78—SATSUMA TEA JAR
Upper half glazed yellowish-brown.

4⁰⁰ 79—TWO SETO TEA JARS
Brown glaze.

80—SETO TEA JAR *H. Mansfield*
3⁰⁰ Soft running brown glaze.

81—SETO TEA JAR *Mr. Glendinning*
2⁰⁰ Upper half glazed brown.

82—SETO TEA JAR
Dull, iron-like glaze. *Mrs. I. H. Platt*

4⁰⁰ 83—TWO TEA JARS
One Seto-Kusuri, low form; the other Kioto,
mirror black glaze.

84—SETO TEA JAR *Mr. Glendinning*
1⁰⁰ Dull black and brown glaze.

JAPANESE POTTERY

85—OKIMONO AND SHRINE SET *M. Lewis*
3⁰⁰ The former, monkey-charmer, attributed to
Koyemon; the latter, Dog Foo and kneeling
figure. Terra-cotta "tenjin" and "Shishi."

86—ELEVEN-FACED KWANNON

Mr. Glendinning

9⁰⁰ — Pink Corean stone. Colored by incense smoke.

Height, 4 inches.

87—INCENSE BOX

K. Oshima

3⁰⁰ — Very rare example of black Raku. Lustrous glaze. Attributed to Doniu. Seventeenth century.

88—INCENSE BURNER

6⁰⁰ — Flat form. Unkaku decoration. Lustrous green tone. Silver cover.

89—BOWL WITH SPOUT AND SMALL JAR

S. Ishanu

12⁵⁰ — The former has decoration of maple leaves. Signed Rokubei. The latter, flowers in pale blue. Ivory cover. Satsuma.

90—THREE SPECIMENS OF JAPANESE POTTERY

Mr. Underwood

2⁰⁰ — Small bowl or tray, circular, gray glaze, Corean Mishima; small jar, glazed pinkish-white, Awata; incense burner, mythical animal, Banko.

91—KIOTO FAÏENCE TEAPOT

Mr. Beatty

2⁰⁰ — Imitation of Delft. Signed on handle, Do-hachi.

92—TEA BOWL AND CUP *F. W. Kaldenberg*

3⁰⁰ The former has a mottled glaze of iron rust and decoration of tethered horse and flower in relief, Soma; the latter, square form, black glaze, signed Kikko.

93—TWO SPECIMENS OF POTTERY *L. O. Hoyt*

2⁰⁰ Miniature gourd-shaped vase, Imbe; tea bowl, brown glaze, impressed mark.

94—TEAPOT *S. West*

1⁵⁰ Very old Seto faïence, covered with a solid black glaze.

95—TWO SPECIMENS OF JAPANESE POTTERY *S. Ishawa*

16⁰⁰ Small teapot: By the woman potter, Hattori Tsuna, but better known in America under the pseudonym of Koren. The pot is modeled to represent an ancient Chinese bronze with conventional dragons, fretwork, and the cover surmounted by an archaic lion. Signed on inside of cover.

Tea bowl: Kioto faïence; chrysanthemum shape with *Shou* symbol in bottom of the bowl. Signed in seal characters: Yeiraku.

Mr. Alberts

96—TALL BLACK RAKU TEA BOWL

10⁰⁰ Decoration a plum branch across the moon, the moon having a very soft radiance in blue. Signed: Yeiraku.

97—SAMA TEA BOWL

Mr. Glendinning

2⁰⁰ Celadon glaze, flecked with brown. Tethered horse and daimio crest in low relief. Impressed mark.

98—BLACK RAKU TEA BOWL

F. Samuels

22⁵⁰ Decoration of deer in white. Signed Koyetsu.

99—TWO SPECIMENS OF JAPANESE FAÏENCE

15⁰⁰ Tea bowl: Gray glaze with archaic bird in black. Made at Kioto, Province of Yamashio, 1800.

Hexagonal incense burner: Pierced panels and brocade designs in low tones. Made at Awata, Kioto, Province of Yamashiro, 1800. Both from the Thomas E. Waggaman Collection, 1905.

100—TWO SPECIMENS OF JAPANESE FAÏENCE

Mr. Glendinning

3⁰⁰ Small incense box; Gray glaze, Nensi school. Koro: Black glaze, with decoration of Dog Foo in brilliant enamel coloring. Both Kioto.

Vm Elbers

101—TWO SPECIMENS OF POTTERY

3⁰⁰ Tray in form of lotus leaf, in green, white and blue, Kenzan; Ki-Seto tea bowl, sixteenth century.

102—KAGA PORCELAIN TEAPOT

2⁰⁰ Yellow glaze and graceful form. Signed on lid by Mokubei in seal. On the side, in relief, is a poem.

B. J. Martin

103—TEA BOWL AND SAKA BOTTLE

12⁰⁰ The former red clay, partially glazed brown and gray, Takatori. (Repaired.) The latter with a cream-white glaze, decoration of flower in blue and brown. Awata.

P. Samuels

104—TEA BOWL

3⁰⁰ Gray clay with a mottled gray glaze which is crackled.

From the Thomas E. Waggaman Collection, 1905.

G. B. Hoys

105—TEA BOWL

4⁵⁰ Fine example of red Raku. By Rioniu. Raku seal. 1790.

H. Oshio

106—TWO TEA BOWLS

8⁰⁰ One light olive glaze, signed Rioniu; another, black Raku.

P. Samuels

A. Byron

107—THREE SPECIMENS OF JAPANESE POTTERY

1⁰⁰ Tea bowl, gray glaze, Karatsu; two teapots,
one modern, the other old Banko-Yaki.

108—RAKU TEA BOWL

2⁰⁰ Black glaze. By Choniu. *Mr. Glendinning*

109—BOWL WITH SPOUT

4⁰⁰ Pinkish brown and white glaze with incised
leaf spray. Satsuma. Hakeme Mishima. *Mr. Elbers*

110—THREE SPECIMENS OF JAPANESE POTTERY

1⁵⁰ Small jar, brown glaze, Takatori; incense
box, form of a goose, white glaze, Ohi. (Re-
paired.) Tea bowl, pink and brown glaze,
Raku. *Mrs. J. H. Platt*

111—TEA BOWL

20⁰⁰ Gray clay with decoration of bamboo leaves.
Signed: Kenzan. *S. Isham*

112—OKIMONO

7⁰⁰ "Sennin on Tortoise." Hard Imbe stone-
ware. Bizen. *H. Oshumia*

Mr. Underwood

113—THREE JAPANESE POTTERY TEAPOTS

4⁰⁰ One, dark green glaze, Komaki-yama; another, light gray with tiger and grasses, Banko; and a third with millet stalks in brown, signed Rokubei (1825).

114—SATSUMA MISHIMA TEA BOWL

17⁰⁰ Decoration of conventional flowers of white enamel against a warm gray background. Made in Japan under Corean influence. Circa 1650.

P. Samuels

115—COVERED JAR AND SHALLOW BOWL

6⁰⁰ The first Ohi Raku. Very old example, attributed to Toshiro. Knob to cover in form of a duck. The second has a decoration of bamboo leaves extending inside and out. Kioto faïence. Signed Kenzan. From the Bing Collection.

116—TEA BOWL AND WINE POT

15⁰⁰ The former, silvery white glaze, Karatsu; the latter pink glaze, cylindrical ribbed body with straight handle, ivory cover, Raku.

J. Scham

117—KORO AND TRAY

9⁰⁰ The former, gray glaze on three feet, form of a section of bamboo, with a decoration of blossoms, signed Ninsei; the latter, leaf-shaped, gray glaze, Maiko.

F. W. Haldenber

118—THREE JAPANESE POTTERY TEAPOTS

Mr. S. H. Platt

4⁰⁰ The first dull white, with panel decoration of flowers, landscapes and figures, Banko; the second decorated with bands of black and colors, Kioto-Awata; the third, herons in white, otherwise unglazed, Kioto.

119—RED RAKU TEA BOWL

C. B. Boyd

5⁰⁰ Rare form. Crest of Panlownia leaves, incised and filled in with white enamel. 1700.

120—HAGI TEA BOWL

C. A. Maurer

2⁰⁰ Yellow, covered with a brown flowing glaze. Province of Nagato.

121—FOUR SPECIMENS OF POTTERY

Mr. Abright

2⁰⁰ Raku tea bowl, black glaze; Oribe tea bowl, signed Shunji; and two Hirado sake cups.

122—TWO TEAPOTS

Mr. Elbers

4⁰⁰ One, Ohi, by Mokubei, light brown glaze with darker spots; the other Kioto, gray glaze with decoration in black.

123—KIOTO TEAPOT

E. A. Rheinfrank

4⁰⁰ Ivory white glaze. Decoration of boys and branches. Dohachi.

Mrs. J. H. Platt

124—SEVEN SPECIMENS OF JAPANESE POTTERY

- 3⁰⁰ Two tea bowls. One, low form, yellow glaze, Idsumbei; another (repaired) gray glaze with incised decoration, Karatsu; five sake cups, gray glaze.

E. J. Martini

125—THREE SPECIMENS OF JAPANESE POTTERY

- 3⁰⁰ Small cylindrical brush holder, pinkish glaze with stripes of black, Kioto; sake bottle, lustrous brown glaze, Seto; tea bowl, black Raku, has seal mark.

126—DOUBLE GOURD-SHAPE VASE

Mr. Underwood

- 3⁰⁰ Iron-rust glaze, made at the village of Takatori, Province of Chikuzen, 1800.
From the Hon. John Russell Young Collection.

127—BOWL AND INCENSE BOX

Mr. Rockwell

- 2⁰⁰ The former Satsuma. Decoration of seated female figures in a garden, and floral bands, signed; the latter, "Hotei," signed Kenzan.

128—FIRE BOWL AND OKIMONO

S. Isham

- 17⁵⁰ The former, ivory-white glaze, with inscription and floral decoration, signed Kenzan; the latter, figure of boy with mask, Satsuma.

B. A. Mauer

129—THREE SPECIMENS OF JAPANESE POTTERY

2 cc Water holder, form of a blossom, Owari;
lamp, bucket-shaped, black clay; box,
cream-white glaze with leaf decoration in
green and red, Old Banko.

M. R. Lukens

130—TWO TEA BOWLS

2 cc Brown clay with a glaze of gray and black.
Koda, Province of Higo.

E. A. Rheinfrank

131—THREE TEA BOWLS

3 cc One, Shidoro, 1650; another black Raku;
and the third Oribe, brown clay with run-
ning glaze of brown and white.

Mr. Underwood

132—THREE SPECIMENS OF STONEWARE AND
POTTERY

7 cc Incense box, bluish-gray clay with decora-
tion in blue, made at Yanagawa; okimono,
monkey, brown glaze, Imbe stoneware, Prov-
ince of Bizen, 1750; dish, greenish glaze
with star-shaped decoration in white, Yatsu-
shiro, Province of Higo, 1800.

All from the Thomas E. Waggaman Collec-
tion, 1905.

133—THREE SPECIMENS OF FAÏENCE

E. A. Chirpau

4⁰⁰

Sanuki jar, ivory-white glaze with stripes of blue, white, green and yellow; Corean dish, gray glaze (repaired); Shino dish on three feet, thick white glaze, with under-glaze decoration in black.

134—TWO OKIMONOS

G. Samuels

22⁰⁰

"Ebisu and Daikoku," by Masaki, Tanaka of Akatsu Village near Seto, *circa* 1750.

Height, 6½ and 8½ inches.

135—THREE SPECIMENS OF JAPANESE POTTERY

M. R. Lukens

3⁰⁰

A tea bowl, light gray glaze, with decoration of gourd and vine in blue, signed Kenzan; water jar, olive-green, with floral decoration, signed Kenzan; small water bottle, gray glaze, Oribe.

136—THREE SPECIMENS OF JAPANESE POTTERY

Her. Rockwell

3⁰⁰

Tea bowl, glazed a dull white with enameled decoration of sage, by Mempei; sake bottle, pink glaze with splashes of green, Kioto; jar, gray clay with green glaze about the neck, Shigaraki.

137—KIOTO MIZORO SAKE BOTTLE

S. Isham

60⁰⁰ A beautiful example. Six-sided with slender tapering neck; its rich solid body of brown in varying tones is enriched by a decoration of the "Three Friends" in massive greens.

138—TWO JAPANESE POTTERY DISHES

B. A. Mauer

See One circular, ivory-white, with decoration in brown, Shino; another, brown glaze, leaf-shaped, Takatori.

139—SQUARE TRAY

S. Isham

62⁰⁰ Ivory-white glaze with crackle, the interior decorated with flowers and leaves in brown, blue and green enamel; the exterior, with floral and geometrical designs in blue. Signed Kenzan.

140—TWO JAPANESE POTTERY BOWLS

11⁰⁰ One green, purple and white glaze; another gray glaze, with decoration of chrysanthemums. Kenzan.

141—SAKE BOTTLE

Mr. Larr

10⁰⁰ Hard Imbe stoneware. Brown glaze, bamboo in relief; Cho mark.

M. R. Lukens

142—THREE SPECIMENS OF JAPANESE POTTERY

Hoc Bowl, Takatori stoneware, crenelated edge, sparsely splashed with brown and shaped like a leaf; jar, Seto stoneware, brown glaze covered with a running glaze of opaque white and blue, lacquer cover; water bottle, hard Karatsu stoneware.

143—LARGE JAR

Ed. S. Michie

30 Very old Corean Karatsu pottery, of hard texture, mottled glaze of fawn color. 1400 A.D.

Professor Edward S. Morse writes of this pottery: "Of iron-hard rough clay and archaic appearance, it has a charm which increases with study. These old pieces belong to the past; they are like fossils, never again to be reproduced. The quarries from which the clay was derived are exhausted; the formulæ for the glaze are lost. Old Karatsu pottery is therefore unique."

Height, 12 inches.

JAPANESE PORCELAIN

S. West

144—SMALL JAPANESE PORCELAIN JAR

30 Medallions decorated with wave and other designs in blue on a white ground. By Dohachi.

145—LIBATION CUP

3⁰⁰ Kioto. Imitation of a Ming specimen.

Mr. Glendenning

146—TWO INCENSE BOXES

7⁰⁰ One has light, the other dark blue decoration. Style of Shonzui.

Mr. Miya

147—JAPANESE PORCELAIN WINE CUP AND INCENSE BOX

3⁰⁰ The former has a decoration of fish in the interior, and the exterior is covered with a wave and blossom design in blue; the latter, "Daruma," glaze red.

J. C. Miller

148—TEA JAR

2⁰⁰ Fine old Imari porcelain, decorated in under-glaze blue with garden scenes. Attributed to Mima Kenya, a follower of Kenzan in style. 1830.

B. A. Manner

149—TWO SPECIMENS OF JAPANESE POTTERY

2⁰⁰ Okimono—"Dog Foo." Modeled and colored in red, brown and green tortoise-shell colors. This ware is known as Satsuma "Bekkodo," and its manufacture ceased about 1840.

A. Byron

Teacup. Imari porcelain, decorated in ashes of roses with flying cranes in slight relief.

Mrs. I. H. Platt

150—VASE AND SMALL JAR

200 The former bottle-shaped, with glaze of cream-white and decoration in red and gold; the latter Canton stoneware, blue and white.

151—TWO AWAJI TEA BOWLS

500 Ivory-white glaze. One with decoration of flowers and grasses; the other with crawfish in red. (One repaired.)

152—JAPANESE BOX

100 Ball-shaped. Gilded and enameled red, green and white. Signed Ninsei.

153—FIRE BOWL

900 Fine example of old Imari porcelain. Dragon in bold freehand painting of underglaze blue.

Height, 4¾ inches.

154—KUTANI BOTTLE-SHAPED VASE

300 Wave design in green and yellow. Running horse in purple.

Height, 7½ inches.

155—OLD IMARI JAR AND BOWL

500 Decoration in blue of flowers and birds.

156—SATSUMA VASE

Mr Warner

6⁰⁰ Fine low tones in greenish-brown and silver.
About the base are gadroons picked out with blue. In foliated medallions are representations of Kwannon and classic landscape.

Height, 9½ inches.

157—BOWL

R. Samuels

10⁰⁰ Seiji celadon of sonorous quality rising from small base in graceful flare, and having an unglazed central ring in bottom.

Diameter, 8¾ inches.

158—CAKE TRAY

M. R. Lukens

2⁰⁰ Tripod of Nabeshima celadon. Made at Okamachi, Province of Hizen, 1800.
From the Thomas E. Waggaman Collection, 1905.

Diameter, 11½ inches.

159—EGG-SHELL PORCELAIN BOWL

Mr. Glendinning

30⁰⁰ Impressed in the paste in low relief are pheasants among leafy scrolls and flowers. Attributed to Zengoro Riosen, known as Yeiraku, eighteenth century, and is supposed to be a copy after the fifteenth century Chinese ceramist, Yung-lo. Silver rim.

Diameter, 9½ inches.

Mr. Stovell

160—LARGE KUTANI PORCELAIN VASE

230 Design of figures, birds and flowers in purple, red and green enamels. (Repaired.)

Height, 14½ inches.

CHINESE POTTERY

Mr. Beatty

161—CHINESE BOCCARO TEAPOT

200 Brown clay. Incised decoration of musical instruments and flowers with inscriptions.

St. Uehama

162—FIGURINE

600 Ancient Chinese pottery from Si-an-fu, Province of Shensi. Tang Dynasty, seventh to tenth century A.D. The figure has slight remains of thin glazing and some color.

L. S. Brown

163—BOWL

200 Rare Chinese pottery of the Ming Dynasty. Rich blue glaze, crackled and with raised boss in the bottom—an unusual feature.

163A—CHINESE POTTERY BOWL

11 11

2750 A characteristic Sung Dynasty bowl with a soft lustrous glaze of *clair de lune* and with a *flambé* patch of warm tone inside. Outside the glaze runs down in a thick unctuous film, like melted lard, in an irregular line, leaving the lower part of the bowl and foot unglazed. Sung Dynasty (960-1279 A.D.).

164—TWO PLATES

Mrs. I. H. Plate

200 One Cochin-Chinese, white glaze with decoration in green and red; another, imitation, glazed green.

165—TWO COREAN WATER JARS

C. J. Martini

Hard gray stoneware.

Height, 9 and 11 inches.

SNUFF BOTTLES

166—GLASS SNUFF BOTTLE

Mr. Beatty

700 Imitation of lapis-lazuli.

From the Heber R. Bishop Collection, 1906.

167—BROWN AGATE SNUFF BOTTLE

F. N. Kaldenberg

400 Beetle and vase carved in low relief.

168—CHINESE PORCELAIN SNUFF BOTTLE

Mr. Beatty

600 Mythical animals in painted enamels.

169—GLASS SNUFF BOTTLE

Relief carving of flowers in red

C. Berner

170—AGATE SNUFF BOTTLE

Bird and lotus.

Mrs. R. E. Veri

171—TWO BLUE AND WHITE SNUFF BOTTLES

5⁰⁰ Chinese. Soft paste. One with dragon, the other landscape and figures.

172—CRYSTAL SNUFF BOTTLE

Lotus and heron in relief.

Mr. Beatty

20⁰⁰ 173—TWO CHINESE GLASS SNUFF BOTTLES

One, birds in amber-red on an opalescent ground; the other, boating scene in brown on an opaque white ground.

174—TWO CHINESE PORCELAIN SNUFF BOTTLES

3⁰⁰ One cylindrical, coated with a liver-colored glaze; the other, with dragons in peachbloom in medallions.

R. Lehman

175—CHINESE PORCELAIN SNUFF BOTTLE

3⁵⁰ Gallipot shape. Design of lotus plants in low relief, penciled in *bleu de Nankin* on a yellow cracked ground. Ch'ien-lung period (1736-1796).

J. B. Miller

176—TWO BLUE AND WHITE PORCELAIN SNUFF BOTTLES

4⁰⁰ 177 One bird on branch, the other with medallions containing landscapes and figures.

F. W. Halderberg

177—CHINESE PORCELAIN SNUFF BOTTLE

Cylindrical form. Decoration in underglaze blue of equestrian figures. Yung-Chêng period (1723-1735).

178—BLUE AND WHITE PORCELAIN SNUFF BOTTLE

4⁰⁰ Chinese. Soft-paste. Cylindrical form, and decorated in underglaze blue with the story of the "Chinese Boys and the Broken Jar." Four-character mark of the Yung-Chêng period (1723-1735).

Clto Berner Agent

179—CHINESE PORCELAIN SNUFF BOTTLE

13⁰⁰ Soft-paste, of very fine quality. Cylindrical form, and brilliant glaze over a fine soft crackle. The decoration consists of hunting scenes and the "Gate of Honor," in underglaze cobalt-blue of singular clarity and depth of tone. The late Mr. William M. Laffan attributed it to the K'ang-hsi period (1662-1722).

From the Auguste F. Chamot sale.

Mrs. A. E. Davis

180—TWO CHINESE GLASS SNUFF BOTTLES

24⁰⁰ One milk-white, the other in imitation of green jade.

From the Heber R. Bishop Collection, 1906.

C. B. Boyd

Mr Beatty
181—CHINESE GLASS SNUFF BOTTLE

3⁰⁰ In imitation of rock crystal. A squirrel on a vine in high relief circles the shoulder. Ch'ien-lung period (1736-1795).

CHINESE PORCELAIN

182—TWO MINIATURE SPECIMENS OF CHINESE PORCELAIN

3⁰⁰ *Mrs. I. H. Platt*
A bottle covered with yellow glaze and vase of coral red.

Mr. Beatty
183—THREE SPECIMENS OF CHINESE PORCELAIN

7⁰⁰ An incense box decorated in underglaze blue with figures and inscription. Has four-character mark of Chia-Ching.
Two white porcelain wine cups.

O. Berner Agent
184—TWO CHINESE PORCELAIN WINE CUPS

3⁰⁰ Decorated in bright enamel colors with peonies. Yung-Chêng period (1723-1735). From the Mrs. E. H. Conger Collection.

185—CHINESE PORCELAIN ROUGE BOX

12⁰⁰ Clear white. Decoration of two figures in a brilliant underglaze blue. K'ang-hsi (1662-1722).

186—CHINESE PORCELAIN CUP

Alto Berner Agens

Very fine brilliant white, known as "Ku-yueh-hsuan." Enameled flowers and moth in various delicate colors. Scalloped edge. Ch'ien-lung (1736-1795). Stand.

6⁰⁰

187—BLUE AND WHITE PORCELAIN COUPE

F. W. Kaldenberg

Chinese semi-soft paste. Figure and landscape decoration. Four-character mark.

4⁰⁰

188—THREE WINE CUPS

One ivory-white. Fuchien porcelain. Inscription on side in grass characters: "Precious wine drops." Two blue and white.

O. Berner Agens

3⁰⁰

189—CHINESE PORCELAIN WINE CUP

Fine clear white. Painted in bright enamels are peach and bat symbols and a deer. Yung-Chêng period (1723-1735).

C. B. Hays

190—FOUR CHINESE PORCELAIN WINE CUPS

Fine white. Decorated with crests in brilliant enamel colors. Tao Kuang period (1821-1850).

4⁰⁰

From the Mrs. E. H. Conger Collection.

E. A. Penifrank

191—CHINESE PORCELAIN KORO

3 cc Dragon's-egg blue, with dragon in relief,
glazed black.

Mrs. Elbers

192—TWO CHINESE PORCELAIN ROUGE BOXES

4 cc One, soft-paste blue and white, man with
tethered horse; the other, of coarse texture,
glazed light green and ornamented with river
scenes in relief.

193—BLUE AND WHITE COVERED CUP

Chinese semi-soft paste.

4 cc 194—CHINESE PORCELAIN FLOWER VASE

Bulbous body, neck running into bulb-shaped
mouth; the body covered with a warm gray
glaze and crackled. Ch'ien-lung period
(1735-1796).

195—CHINESE PORCELAIN CUP AND SAUCER

4 cc Famille-rose decoration of scrolled borders
and flowers. Ch'ien-lung (1735-1796).

Mrs. Penifrank

196—TWO CHINESE PORCELAIN COVERED BOWLS

4 cc Semi-eggshell. Landscapes in sepia. Seal
mark: Tao Kuang (1821-1850).

A. Runder

197—INCENSE BURNER

Mr. A. Rinder

200 Iridescent brown glaze. Seal mark under foot, of Cheng-hua (1465-1487).

198—CHINESE PORCELAIN TEAPOT

Mr. Beatty

700 Form of a lotus pod and covered with a glaze of turquoise-blue. Has dragon handle and lizard spout. Ch'ien-lung period (1735-1796). (Spout chipped.)

199—CHINESE PORCELAIN BOWL

Mrs. Thayer

200 Crackle surface on brownish-white ground. Enameled decoration of vases, incense burners and plant in color.

Diameter, 4¾ inches.

200—CHINESE PORCELAIN BOWL

S. Neal

300 Rice grain. Various symbols in colored enamels.

Diameter, 5½ inches.

201—CHINESE PORCELAIN VASE

B. M. Lukens

300 Amphora shape. Soft-paste. Figures in deep blue. Mark of K'ang-hsi (1662-1722).

Height, 6 inches.

202—BOTTLE-SHAPED VASE *C. B. B. B.*

5⁰⁰ Pure white Chinese porcelain. Ovoid body, and tall neck about which are three rings. Ch'ien-lung period (1735-1796).

Height, 7 inches.

203—ROSE-WATER SPRINKLER *A. Byron*

5⁰⁰ Bottle-shaped. Hard-paste Chinese porcelain of brilliant quality. Ovoid body narrowing into the neck, which has been tipped with silver, and decorated with autumn flowers in rich yellow, red and green enamels. K'ang-hsi period (1662-1722).

204—CHINESE PORCELAIN COVERED JAR *Miss M. J. Cummi*

2⁰⁰ Figure decoration in colored enamels.

Height, 5 inches.

205—BLUE AND WHITE BOWL *Mr. Beatty*

17⁰⁰ Octagonal form, of K'ang-hsi porcelain. Garden scenes in blue. Silver handle of Dutch workmanship. Mark of Cheng-hua. (Apocryphal.)

206—WINE POT *Mr. Glendinning*

6⁰⁰ Hard-paste Chinese porcelain. Ewer upheld by a kylin, both on a porcelain base and painted in enamel colors. Ch'ien-lung period (1736-1795).

Height, 8¾ inches.

207—CHINESE PORCELAIN PLATE

R. J. Oliver

6 ⁰⁰— Ming dynasty; with foliate edge and partially covered with a glaze of Imperial yellow. The center is of white, in which are painted in strong rough forms the "Three Friends"—pine, bamboo and plum.

Diameter, 8 inches.

208—CONDIMENT DISH

Mr. Albert

12 ⁵⁰— Thick Chinese porcelain. Has seven compartments. Decoration of children at play, under pine and willow trees. Painted in deep underglaze blue of the Wan-li period (1573-1619).

From Collection of Mrs. E. H. Conger, 1908.

Diameter, 8½ inches.

209—BOWL

17 ⁰⁰— Fine Chinese porcelain, covered with a glaze of Imperial yellow and decorated overglaze with lions, birds and scrolls in three colors. Mark of Chia-ching (1522-1566), Ming Dynasty. (Repaired.)

Diameter, 7 inches.

210—BLACK HAWTHORN VASE

Mrs. P. G. Grou

6 ⁰⁰— Bottle-shaped.

Height, 9¾ inches.

Miss Ial. Platt

211—CHINESE CELADON PLATE

6" Fluted. Thick texture, covered all over with a sea-green celadon glaze. Ferruginous ring underneath the foot. Ming.

Diameter, 10 inches.

212—CHINESE CELADON PLATE

5" Fluted, with peony in center. Heavy texture, with ferruginous ring underneath foot. Ming.

Diameter, 10½ inches.

JADES AND OTHER CARVED STONES

213—SMALL AGATE BOX

O. Berner

150 Round.

Diameter, 1¼ inches.

214—CRYSTAL ORNAMENT

M. Lewis

150 Lotus design.

215—CHINESE TOILET ARTICLES

O. Berner Agate

7" Agate jade and silver.
From the Heber R. Bishop Collection, 1906.

216—THREE JADE DISKS

H. Ashmura

10" Two white, carved and pierced; the third has green markings. All have stands.

217—TWO THUMB RINGS

H. Ohama

White and green jadeite.

7⁰⁰

From the Mrs. E. H. Conger Collection,
1908.

218—JEWEL BOX

Mrs. H. H. Jenkins

6⁰⁰

Silver with carved jade panel set in the lid.

219—ORNAMENT

F. H. Kaldenberg

5⁰⁰

Dog. Carved gray-green jade. Carved
wood stand.

220—SLIDES AND MAGATAMA

Mrs. H. H. Jenkins

4⁰⁰

Ancient Japanese.

BRONZE, PEWTER AND CLOISONNÉ

221—THREE SPECIMENS OF JAPANESE BRONZE

Water holder with top surmounted by a lion
and Fuschi and Kashira. Signed Fakikawa.

2⁰⁰

222—CHINESE SHRINE VASE

Mrs. I. H. Platt

Old green bronze, with plum blossoms in
gilded panels. Gilt top and standard.

1⁵⁰

223—THREE SPECIMENS OF BRONZE

Mr. Alberta

Kogo (incense box), Chinese bronze, in panel
plum blossoms and birds gilded and in re-
lief; and two trays, Japanese old red bronze,
leaf-shaped.

2⁰⁰

C. A. Mayer
224—TWO SPECIMENS OF CHINESE BRONZE

3⁵⁰—
A small circular box, inlaid with silver and the artist's seal in color; writer's water jar, of octagonal form, with patina of red and green (Ming Dynasty).

Mr. Beatty
225—WRITER'S WATER HOLDER

6⁰⁰—
Chinese old yellow bronze. Figure of a water-horse. Covered with a delicate patina. Hsuan-tê period (1426-1435).

K. Uehama
226—INCENSE BURNER

5⁰⁰—
Iron repoussé. Design in low relief of dragon and cloud forms. Silver fire-box and openwork and enameled silver cover. Of alluring form and signed by an eighteenth century Miyochin.

C. B. Rogers
227—WROUGHT-IRON WATER POT

5⁰⁰—
Hammered. Small knob in cover. Signed: Masatoshi, 1750.

Height, 6 inches.

Mrs. M. J. Sumner
228—SAHARI, OR WATER BOWL

2⁵⁰—
Yellow bronze.

Diameter, 5¼ inches.

L. I. I. I.

229—OLD CHINESE BRONZE INCENSE BURNER

87⁵⁰ Sung Dynasty. A shapely bowl on a tall standard with a central knop, rising from a small flaring base. The cover represents the sacred Mt. Sumeru rising from the waves of the Cosmic sea.

Height, 9 inches.

230—ANTIQUE CHINESE BRONZE VASE

96⁰⁰ Oviform with band of archaic characters (dragons) in relief on a ground of fretwork. Covered with a mottled patina of green, brown and pink corrosion. Sung Dynasty (960-1279).

Mrs H. H. Jenkins

231—SMALL JAPANESE ENAMEL BOX

96⁰⁰ Cover of light blue enamel with floral decoration of peony and plum.

232—JAPANESE CLOISONNÉ PERFUME BOX

5⁰⁰ Flowers in colored enamels on a red enamel ground.

Height, 3 inches.

233—ANCIENT ALTAR SET

15⁰⁰ Very old Japanese cloisonné. Flower vase, incense box, and pricket candlestick.

L. I. I. I.

234—TEA JAR

Mr. Alberto

2⁰⁰

Very old Chinese pewter; quadriform and covered in places with a corrosion similar to old bronze. Signed by a Ming artist, Zon-shu. Middle of sixteenth century.

Mrs. M. J. Sumner

235—CHINESE PEWTER TEA JAR

2⁵⁰

Inlaid with copper and brass.

Height, 4½ inches.

Mrs. Sawyer

236—JAPANESE PEWTER WINE POT

12⁰⁰

Relief decorations in cartouches of dragons.

Height, 5½ inches.

C. B. Boyd

237—JAPANESE PEWTER TEA JAR

7⁰⁰

Mottled surface. Signed Giokuhodo.

Height, 4½ inches.

Mrs. H. A. Jenkins

238—JAPANESE PEWTER SAKE BOTTLE

4⁰⁰

Sixteenth century. Fine clear seal, which reads: "Mimasaka no-Kami."

239—CHINESE PEWTER TRAY

S. C. Osburn

26⁰⁰

Very fine specimen, of the Ming Dynasty. Inlay in yellow and red bronze of several court personages.

8½ inches square.

EUROPEAN PEWTER

240—OLD ENGLISH NARGLE, OR SMALL MUG

M. Lewis

200 Marked "Quartern. Yates, Birch and Co."

241—SALT CELLAR AND SPOON

Mrs. J. H. Platt

300 Early English pewter.

242—OLD GERMAN PEWTER INKSTAND

Mrs. M. J. Evans

300 Glazed pottery well.

243—OLD PEWTER PORRINGER

Mrs. J. H. Platt

200 Dutch.

244—OLD ENGLISH PEWTER TANKARD

Mrs. Beatty

Stamp of William and Mary. Touch mark
of Bull. Engraved with name: T. Hollis,
Oxford.

1200

Height, 6 inches.

245—OLD ENGLISH PEWTER PLATE

M. E. Palmer

Mark: G. N. 1742.

300

Diameter, 9 inches.

SECOND AND LAST AFTERNOON'S SALE

MONDAY, MARCH 31, 1913

AT THE
AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

EUROPEAN CHINA, POTTERY, GLASS AND PERSIAN TILES

245—STAFFORDSHIRE CUP PLATE *ms. Williams*

10⁰⁰ In deep blue. "Battery, New York." By
Wood.

246—STAFFORDSHIRE CUP PLATE *Mr. Lewis*

3³⁰ Deep blue and decoration known as "Pa-
goda." By Clews.

247—TWO GLASS CUP PLATES *ms. Williams*

2⁵⁰ "Chancellor Livingston" and "Fort Pitt."

248—STAFFORDSHIRE PEPPER BOX *Mr. Horace*

2⁰⁰ Decoration, floral scrolls in blue and white.

249—OLD ENGLISH SALT-GLAZE CUP *Mr. H. Grace*
Crouch ware; almost egg-shell.
2 30 From the Collection of the English writer on
ceramics, R. H. Soden-Smith.

250—TWO TEACUPS *Mr. Glendinning*
One early Worcester, the other Stafford-
300 shire. Black transfer. "Boys in Vineyard."

251—CUP AND SAUCER *M. Slog*
Very old Dresden. Landscape decoration in
4 50 pink.

252—ITALIAN PORCELAIN CUP AND SAUCER *Mrs. Thayer*
Capo di Monte soft-paste. Finely enameled
3 00 figures in relief.

253—SNUFF BOX *H. Oshunna*
Old silver with carved ivory lid "Venus and
7 00 Nymphs."

254—SNUFF BOX *L. V. von*
Old Lille. Figures and landscape within a
2 50 scroll border on the cover. Dated 1762.

255—TEA CADDY
Early Leeds ware. Panel decoration in red.
9 00 Sharply modeled edges. A rare specimen.

Height, 4½ inches.

256—COPPER LUSTER PITCHER

Bux Cer.

5-32 About the body is a band of white reserve with floral decoration.

257—SUGAR BOWL

L. Vorn

20- Fine example of old Leeds ware. Painted decoration of flowers. Eighteenth century.

258—SUGAR BOWL

M. Slog

9- Old Dresden porcelain. Painted with Watteau subjects in the Dresden manner. Marcolini period, 1796. Mark: Crossed swords.

From the William M. Laffan Collection.

259—STATUETTE

L. Vorn

8- Figure of a beggar. Early English cottage ware.

Height, 8½ inches.

260—THREE OLD DRESDEN PLATES

M. Slog

12- Scalloped and gilt edge. Decoration of birds, landscape and flowering sprays in fine enamel colors.

From the Duveen Collection.

Diameter, 10 inches.

261—TWO STAFFORDSHIRE PLATES

M. Lewis

6- Deep blue. One "The Boston Massacre," the other "The Death of Lawrence."

Diameter, 10 inches.

262—STAFFORDSHIRE PLATE

Amix Dec.

Landing of Lafayette, in dark blue. By
Clews.

4⁰⁰

Diameter, 10 inches.

263—PERSIAN PLATE

C. H. Wright

Yellow glaze with decoration in brown and
two shades of blue.

2⁰⁰

Diameter, 6½ inches.

264—DEEP PLATE

L. Vorne

Spanish luster-ware of sixteenth century.
Cream-colored lead glaze and decorated
overglaze by a conventional treatment of a
carnation in bloom, surrounded by spirals
and scrolled sprays. The rim is bordered by
a band of copper luster.

11⁰⁰

Diameter, 7½ inches.

265—BEAKER

Mrs. S. C. Lasher

Persian faïence. Decoration in rich enamels
of red, green and blue.

3⁰⁰

Height, 5½ inches.

266—RHODIAN FAÏENCE BOWL

C. H. Wright

Rising from a small base in a wide flare and
decorated in brown geometric pattern. In-
cised monogram on the base.

7⁰⁰

Diameter, 8 inches.

267—SHRINE CANDLE HOLDER

Brix Co.

6 50

Heart-shaped. Hard Spanish pottery. Red glazed, and decorated with the sacred monogram in enamels, figures, masks and other designs raised and impressed.

Height, 4 inches.

268—PLASTER CAST

Mrs. S. E. Lasher

2 00

Copy of a medieval cross.

Height, 11 inches.

269—CANNETTE

Brix Co.

25 00

Old German stoneware: Cologne. Of very hard texture and decorated with applied panels of historical and religious sentiment and escutcheons of the Duchy of Cleves and Cologne. Dated 1572. Lid of modern silver.

Height, 11 inches.

270—DELFT TANKARD

Mr. Albert

15 00

Blue and white. Marked "A. M. S. 1706" on the pewter lid.

271—OLD GERMAN FLAGON

A. B. von

42 50

Stoneware: Kreussen. Fine pewter lid and base rim. The lid has a touch-mark of two galleys, and is dated 1671.

Height, 12 inches.

272—THREE VASES

A. Anders

3 ⁵⁰ Glass. Decalcomanie decoration.

One 17 inches high, two 13 inches high.

273—TWO OLD DUTCH GLASS VINAIGRETTES

3 ⁵⁰

Gold and silver mounts.

Mr. Staudenmann

274—TWO BOUQUET HOLDERS

m. Lense

1 ⁵⁰

Blue glass.

275—VENETIAN GLASS CUP

A. Byron

1 ⁰⁰

Modern.

276—WINE GLASS

m. Lense

1 ⁵⁰

English. Eighteenth century.

277—VENETIAN GLASS TAZZA

A. Byron

2 ⁵⁰

Venezia—Murano Co. (Repaired.)

Height, 4 inches.

278—FLASK

m. Lense

1 ⁵⁰

Early American green glass. Obverse: basket of flowers in relief; reverse: cornucopia of fruit.

279—OLD GERMAN FLASK

Orix Rev.

3 ⁰⁰

Script in white enamel and symbols in color.
Eighteenth century.

280—PERSIAN LUSTER TILE

L. A. Palmer

Eight-pointed star. (Cracked.)

Diameter, 8 inches.

281—FRAMED TILE

Mrs. Elbers

Saracenic. Arabesque and floral decoration in blue, green and white.

10 $\frac{3}{4}$ inches square.

282—TWO ANTIQUE CUENCA TILES

Mr. Beatty

Spanish, sixteenth century. Incised arabesques and flowers, filled in with green, blue, brown and yellow enamels. In one frame. From the Cyrus J. Lawrence Collection.

10 inches square.

JEWELRY

283—GOLD RING

M. Lums

Intaglio. Brilliant sard. Engraved with two clasped hands—"Fede." (Sard has slight crack.)

284—ANTIQUA SILVER RING

L. Voron

Set with light red sard. Intaglio: "Athena holding Helmet." Roman, of the first or second century A.D.

- 285—GOLD RING *J. Bannister*
 2 50 Set with carnelian. Intaglio: Lion killing a deer.
- 286—GOLD RING *Mr. Beatty*
 3 00 Agate. Intaglio: Subject, a horse.
- 287—TWO RINGS *Mr. Glendinning*
 5 00 One gold set with yellow sard—intaglio: "Augustus as Mercury"; the other, brown sard—intaglio: Head.
- 288—GOLD RING *J. Bannister*
 2 50 Set with brown sard. Intaglio.
- 289—TWO INTAGLIOS AND A SEAL *A. Byron*
 2 50 One light sard, "Victory"; the other, deep red sard, "Genius"; and the seal, Persian agate.
- 290—OLD DUTCH SILVER PENDANT *St. Oshina*
 16 00 Set with rose diamonds, turquoise and pearls.
- 291—TWO INTAGLIOS AND A SEAL *A. Byron*
 2 00 The former brown sards, one with "Head of Hercules," the other "Faun"; the seal, gray and white Persian agate.
- 292—THREE INTAGLIOS
 2 00 One red sard, "Genius seated"; the second yellow sard, "Man with Wine Skin"; and the third antique cameo, "Leda and Swan."

293—TWO PENDANTS

8⁰⁰

Antique Roman cameos. Heads.

L. Egan

294—TWO WEDGWOOD MEDALLIONS

12⁰⁰

Black basalt. Series of Roman Emperors.
"Claudius and Aurelian." "Wedgwood and Bentley" impressed.

295—WEDGWOOD MEDALLION

3⁰⁰

Light red biscuit. "Series of English Kings."

Cooper Griffith

296—NECKLACE

10⁰⁰

Blue Egyptian mummy beads and three amulets.

H. Ashmun

297—NECKLACE

3⁰⁰

Egyptian varicolored beads.

Mr. Beatty

298—NECKLACE

5⁰⁰

Ancient Roman blue glass beads, two amulets, and one scarab.

A. B. Davies

299—NECKLACE

11⁰⁰

Egyptian red pottery beads. Sacred eye and amulets in blue and green.

H. Ashmun

300—NECKLACE

8⁵⁰

Ancient Roman beads and amulets. Varicolored.

Robert Dulk

- 301—NECKLACE *Mrs. Elbers*
 10⁰⁰ Similar to preceding.
- 302—NECKLACE " "
 13⁰⁰ Oriental. Carnelian and rock crystal.
- 303—EGYPTIAN SCARAB *C. A. Mauer*
 4⁰⁰ Mounted as a scarf pin in gold. On the
 back a royal name and the "Recorder
 Troth." Time of Rameses I.
- 304—TURQUOISE MATRIX PENDANT *H. C. Shuman*
 7⁰⁰ Partially gilded. From Mount Sinai.
- 305—EGYPTIAN SCARAB *H. S. Nalch*
 9⁰⁰ Mounted as a scarf-pin in gold. Fine car-
 touche.
- 306—SMALL SILVER BOX *A. E. Rieff*
 3⁰⁰ Japanese. Engraved decoration of stork
 and tortoise.

SCARABS AND GREEK AND ROMAN TERRA-COTTA

- 307—SCARAB *C. A. Mauer*
 5⁰⁰ Partially glazed. Fine inscription. Reads:
 "Holder of the seal." Fourteenth Dynasty.

308—SCARAB

Mrs. L. F. Hyde

Decorative scroll. Glaze white. Fourteenth Dynasty.

309—LARGE SCARAB

Robert Hulse

Partially glazed. Fourteenth Dynasty.

310—AMULET AND SCARAB

A. Byron

The former, Egyptian deity, light blue glaze (imperfect); the latter partially glazed. Fourteenth Dynasty.

311—SCARAB AND TWO AMULETS

C. A. Mauer

The former, Eighteenth Dynasty, with cartouche reading, "Amen-ra"; the latter, "god Bes from Tyre," and lion recumbent.

312—AMULET

h h h

Very large one of steatite. Cartouche of Thothmes 3d (1500 B.C.).

313—SEVEN AMULETS

A. Byron

Various, of pottery and bronze, viz.: Egyptian and Roman.

314—TWO USHABTI

K. MacLean

Egyptian funeral figures. Glazed pottery.

Robert Wulke
315—TWO BLUE GLAZED POTTERY FIGURES

4⁵⁰ Egyptian deity: "Pasht."

316—TWO TERRA-COTTA HEADS *A.B. Warner*

6⁰⁰ From Greek figurines. One found at Corinth. Of the third century B.C.

317—THREE POTTERY HEADS AND THREE MASKS

4⁰⁰ Grotesques of the Hellenistic comedy. Roman and Aztec. Some glazed.

318—HEAD OF A BOY

6⁰⁰ Egyptian.

319—DOLL'S HEAD

Mrs L. F. Hyde
2⁰⁰ Twenty-sixth Dynasty (663-525 B.C.)

320—THREE ROMAN LAMPS

Robert Wulke
2⁵⁰ Pottery. From the Hauran.

321—TWO SPECIMENS OF POTTERY

Boss from a vase, a lion's head, from South Italy; and a Roman lamp, first century A.D.

3⁰⁰
322—TWO SPECIMENS OF POTTERY

A. Byron
A votive cup (Bucchero Italico) and Roman lamp. Decoration of dancing figure.

323—FOUR SPECIMENS OF POTTERY

C. N. Wright

(a) Kantharos, Greek, from Canusium, Apulia, South Italy, Third century B.C.

(b) Lamp, Roman, potter's mark on base. Found at Porta Salaria, Rome. First century A.D.

(c) Tripod, votive offering

(Bucchero Italico). (d) Salt-cup, Cam-

panian ware, South Italy. "Medusa head" impressed.

324—KANTHAROS

" " "

Greek pottery, glazed black. Graceful form.

325—WINE-BOWL

Mr. Beatty

Ancient Roman pottery. Decoration of Silenus heads.

326—VASE

C. N. Wright

Jug-shape. Etruscan. Tenth century B.C.

327—ROMAN BRONZE

A. B. Hayes

Lion-head mask. Beam decoration.

ANTIQUÉ GLASS

328—THREE SMALL SPECIMENS OF GLASS

Brix Leo.

A bottle, Roman, with flattened shoulder; a jar, Roman, clear white with applied filament of yellow glass; and an amphora perfume bottle, light green with long neck, Syro-Roman.

Oriz Leo.

329—THREE SPECIMENS OF GLASS

8^{cc}

A small jar, Phœnician, silvery iridescence; and two perfume bottles, Phœnician, thick glass with long necks.

Mrs. H. H. Jenkins

330—SMALL VASE AND EWER WITH HANDLE

3^{cc}

The former Syro-Roman, amber glass with globular body and flaring neck; the latter Greek, pink iridescence.

R. C. Nigand

331—SMALL PITCHER AND VASE

3^{cc}

The former Syro-Roman, white, with green handle: the latter Greek, pear-shaped, with conical neck, the body covered with bosses.

Mrs. H. H. Jenkins

332—TWO BOTTLE-SHAPED VASES

5^{cc}

Syro-Roman. One molded glass, with globular body, silvery iridescence; the other cylindrical body and vertical flutings.

B. H. v. s. h.

333—VASE AND CUP ON FOOT

5^{cc}

The former Greco-Roman, white-blown glass, one delicate handle, silver iridescence; the latter Syrian, white glass, rare form.

334—THREE SPECIMENS OF GLASS

C. A. Mauer

A cup, Syrian, white with low base ring on everted rim; a vase, Syro-Roman, amber, with flat shoulder and flaring mouth; and a ewer, Roman, ruby, with foliated lip and slight iridescence.

335—THREE SPECIMENS OF GLASS

Robert H. H. Jenkins

A small jar, Syrian, flaring mouth; a long ointment bottle, Syrian, green glass with bulbed center; bracelet, Phoenician, dark opaque glass, ribbed, brown patina.

336—TWO GLASS CUPS

Mrs. H. H. Jenkins

Syrian. One green on foot with everted rim, and the other white, with low foot and a relief line just below the rim.

337—SMALL ROMAN GLASS BOTTLE

Blue, blown, with globular body and long neck. Striations and mottlings.

338—COUPE

Mrs. Hayer

Ptolemaic. Thick sapphire, blue glass with inlay in mosaic form of opaque yellow.

339—SMALL CONICAL CUP

Mrs. H. H. Jenkins

Greco-Roman. Second century B.C. Spreading foot and rich iridescence.

340—TWIN PERFUME BOTTLES AND CRUET

Syrian glass. The former green blown glass, partially filamented, and the latter white, with foliated mouth, handle and filament on the body.

700

R. C. Ngand

341—CRUET

Syro-Roman glass. Amber yellow, with semi-spherical hollowed base, filamented body and flat handle. Golden iridescence.

342—GLASS VASE AND OINTMENT BOTTLE

The former Syro-Roman, white glass, globular body and foliated mouth; the latter Syrian, white blown glass, bulbous body and long neck.

2

M. B. D. Jenkins

500

343—GLASS NURSING BOTTLE

Syrian. Light green blown glass; bulbous body, from which extends a spout. Long neck and flaring mouth.

344—GLASS BEAKER

700

Syrian. Clear white. Small foot and slightly spreading rim. Applied link-like decoration.

A. Byron

345—BOTTLE-SHAPED VASE

R. C. Nigand

5-00

Syro-Roman. Amber glass. Semi-spherical body, ribbed and spiked. Flaring mouth, with applied ring just below the rim.

346—OIL FLASK

Mrs. H. H. Jenkins

2 50

Syro-Roman. Thin blown amber glass, amphora-shaped, with long neck and indented body. Some iridescence.

347—PHIAL

R. C. Nigand

3 00

Hebrew molded; amethystine glass. Six-sided, with wide mouth. Underneath the foot is a six-pointed star in relief.

348—ROMAN PERFUME BOTTLE

C. B. Hoyle

8 00

Amphora-shaped, quadrilateral. Ruby glass with ivory-white foliations, in slight relief. First century B.C.

349—TWIN PERFUME PHIAL

Mrs. Thayer

3 50

Phœnician. Dark green glass, strong horizontal filaments and two small handles at the mouth. Opaque patination. Original bronze spatula found with it.

350—DRINKING-CUP

5⁰⁰ *Mrs C. B. Lellan*
 Syro-Roman. Amber-green glass of thin texture rising from a delicate conical stand-ard.

351—SYRO-ROMAN VASE

4⁰⁰ *Mrs Elbers*
 White blown glass. Rounded shoulder from which depends vertical ribbings. Dark green handles. Below the mouth is a strong ring in relief.

352—TWO CUPS

7⁰⁰ *C. B. Lellan*
 One Greek blown glass, indented sides and four engraved lines at the shoulder; the other, Syro-Roman from Hauran, clear green glass ribbed upward from base.

353—TALL BOTTLE

4⁰⁰ *Mrs H. A. Jenkens*
 Syrian. Light green blown glass, ovoid body rising from a dark green base, with impressed branch form. Spiral filament about the slightly flaring neck.

VARIOUS OBJECTS

354—MEDAL

20⁰⁰ *Mr. J. Van Buren*
 Olive wood. Syrian. "Nativity and Baptism."

355

355—OLD FRENCH HAND BELL

Decoration in high relief of figures, masks and animals. Eighteenth century.

Hoe sale.

356—DOOR KNOCKER

4⁰⁰ Iron and brass. Colonial.

E. A. Rheinfrank

357—ANTIQUE BONE CARVING

8⁰⁰ Boy with fruit.

A. B. Davis

358—OLD DUTCH TOBACCO BOX

4⁰⁰ Brass and copper. Engraved decoration of biblical subjects. Also bears inscriptions. Seventeenth century.

A. W. Drake

359—BEAD BAG

17⁰⁰ Embroidered in floral design. Brought from the island of Nantucket in the early nineteenth century by one of the M——y family.

E. A. Rheinfrank

360—LEAD PANEL

82⁰⁰ Doorway and figure in relief. From a sarcophagus found near Beirut, Syria.

A. B. Davis

362—TINNED COPPER BOX *A. M. Shady*
Saracenic. Engraved decoration. Used
5⁰⁰ for the bath toilet.

Diameter, 8 inches.

363—TINNED COPPER BOWL *A. Byron*
6⁰⁰ Turkish.
Diameter, 8½ inches.

364—LARGE BRASS BASIN
6⁰⁰ From Tetuan, North Africa.
Diameter, 17 inches.

365—TABLE-TOP *Mr F. Van Buren*
East Indian. Inlaid with squares of gilt
5⁰⁰ lacquer and ivory.
15½ by 11 inches.

366—BUDDHA *Mrs H. H. Jenkins*
Stone garden figure with its stand. The
Buddha, a very ancient one, moss-covered,
4⁰⁰ is sitting on a thalamus, holding the patera
or bowl of the Holy Law.

JAPANESE PRINTS, PAINTINGS, ALBUMS AND BOOKS

367—FRAMED PRINT

Mrs. H. H. Jenks

From the Chinese story of the "Twenty-four Obedient Sons and Daughters." By Kuniyoshi.

368—PRINT

A. W. Drake

"Lady beneath Plum Tree." By Chikayoshi.

369—FRAMED PRINT

H. Ochuma

"Fishermen hauling a Net." By Hokusai.

370—FOUR PRINTS

M. Slog

"Lady with Umbrella." By Kuniyoshi.

Female figure, "Geisha" and "Actor with Monkey." By Kunisada.

371—THREE PRINTS

A. E. Rheinfrank

"Girl viewing Flowers." By Kunisada.

"Girl with Umbrella" and "View of Ikenhold." By Toyokuni.

372—THREE PRINTS

M. Slog

"Girl opening Umbrella." By Yeizan.

"On the Beach." By Yoshitoro.

"Girl with Watering Pot." By Kuniyoshi.

373—THREE PRINTS

E. G. Philip

4⁰⁰ "Tongue-cut Sparrow" and "Theatrical Performance." By Toyokuni.

"Girl with Temple Drum." By Kunisada.

374—FRAMED INK SKETCH

Mrs. H. H. Jenkens

6⁰⁰ "Crow on Branch."

375—FIVE PRINTS

M. Slog

6⁰⁰ "View of Susaki." By Toyokuni.
"Woman by Lantern." By Kuniyoshi.

"Shimonoseki." By Hiroshige.

"Girl Reading" and "Battle Scene." By Yoshitora.

376—FOUR PRINTS

M. Levi

3⁰⁰ "Interior." By Toyokuni.
"Girl among Cherry Blossoms." By Kuniyoshi.

"Revenge of Matagora" and "Army crossing a Bridge." By Sadahide.

377—INDIA INK PAINTING

Mrs. H. H. Jenkens

4⁰⁰ "Crows in Winter." By Hasekawa.

378—THREE PRINTS

N. G. Barnett

4⁰⁰ Views of "Iziri," "Tanokuchi" and "Bridge over Sumida." By Hiroshige.

379—PRINT

Tokkaido Road." By Hiroshige.

4⁰⁰

Mrs. H. H. Jenkins

380—TWO PRINTS

Seated figures. By Kiyonaga.

C. B. Hoyle

5⁰⁰

381—TWO PRINTS

Cake maker and a mother showing armor to a child. By Utamaro.

F. von Inter

3⁰⁰

382—FRAMED PRINT

"Yedo Bay at Dawn." Fine example. By Hiroshige.

Mr. Alberts

24⁰⁰

383—FRAMED LONG PRINT

Slender girl and pot of pinks. Prof. Fenolosa said of this print: "As fine in its sentient simplicity as the decoration on a Greek vase." It is illustrated by him in his new book, "Epochs in Chinese and Japanese Art." By Suzuki Harunobu.

1'

"

32⁰⁰

384—FRAMED PRINT

"Actor and Lion." By Kiyomitsu.

Mr. Glendinning

3⁰⁰

385—PRINT

"Girl with Night Lamp." By Hiroshige.

Mrs. H. H. Jenkins

3⁰⁰

386—PRINT

3⁰⁰

Scene from a play. By Toyokuni.

Mr. Shradly

387—INK PRINT

11⁰⁰

"Carp leaping a waterfall." Signed by Shigemasa, which is unusual, as his kake-monos are generally unsigned.

Mrs. I. S. Neybauer

388—PRINT

3⁰⁰

"Actor" (lacquer print). By Shunko.

M. Lerne

389—PRINT

2

"Bird on Spray of Wistaria." By Hiroshige.

Mr. Shradly

3⁰⁰

390—PRINT

"Actor among Rice-sheaves." By Shunsho.

391—THREE PRINTS

11⁰⁰

Views on Tokkaido Road of Yejiri, Odawara and Kawasaki. By Hiroshige.

Mrs. Beatty

392—PRINT

4⁰⁰

"Sparrows and Tsubaki Flowers." By Hiroshige.

E. A. Rheinfranz

From the Hayashi Collection, and bears his mark.

393—FRAMED PRINT

11⁰⁰ "Lady with Cherry Spray." By Shunsho. *C. B. Hoyt*

394—FRAMED PRINT

8⁰⁰ "Sparrows and Tsubaki Flowers." By Hiroshige. *M. Howard*

395—PRINT

3⁰⁰ "Lady with Musical Instrument." By Kiyomasu. *C. N. Wright*

396—PRINT

3⁰⁰ "Girl playing Koto." By Kuniyoshi. *Mrs. Elbers*

397—INK PRINT

3⁰⁰ "Lao-tsze." After Sesshu. *Mrs. Jenkins*

398—INK PRINT

3⁰⁰ "Yemma." After Korin. *" "*

399—THREE PRINTS

"Gathering Awabi Shells." By Shinsai. *C. N. Wright*

"Samurai." By Shigenobu.

"Egg-plant." By Hokkei.

400—FRAMED PRINT

H. Oshuma

3⁰⁰

"Young Men with Football." "Beni-ye"
in three tones, with super-position, making
practically a design in five tones. Circa
1764. By Ishikawa Toyonbu.

401—FRAMED PRINT

C. B. Kori

6⁰⁰

"Boy and Girl arranging Flowers." Circa
1777. By Koriussai.

402—PRINT

Mrs. H. H. Jenkins

15⁰⁰

"River Festival, Yedo." By Yeisen. Circa
1835.

From the John LaFarge Collection.

403—INK SKETCH

C. N. Wright

9⁰⁰

"The Poet, Li-ti-po." By Soun.

404—INK SKETCH

Mrs. Elbers

3⁰⁰

"A Child drawing a Cat." By Kiosai.

405—PAINTING

Brilliant color sketch of goldfish in a pool.
By Giokurei. Circa 1830.

6⁰⁰

M. Howard

406—FRAMED PAINTING

Genre scene. Sixteenth century. By
Motonobu.

407—FRAMED PRINT

K. Ushuma

A "Yedo Belle and Attendants." By

10⁰⁰ Koriusai. Circa 1779.

408—FRAMED PRINT

S. Isham

10⁰⁰ One of the charming set of heads. Fine quality of printing and velvety tone of the blacks. By Utamaro. Circa 1804.

409—PRINT

11⁰⁰ "Sail-boat in Giotoka." One of the famous series of Kingohakkei. By Hiroshige. 1840.

410—FRAMED PAINTING ON SILK

A. Byron

13⁰⁰ River scene with pavilions and figures, all framed in by mountain forms. Mounted to correspond in color. By the Chinese artist, Ch'iu-ying. Circa 1530.

411—FRAMED INK SKETCH

L. J. Mather

Masterly free sketch of a man painting.

0⁰⁰ By Ganku. Eighteenth century.

412—PRINT

Mrs. T. S. Newbarn

4⁰⁰ "River Festival." Black and white, touched in by hand with tan. By Moronobu. 1690-1700.

413—PRINT

Mr. Shady
2⁰⁰ "Nobleman and Attendants." Black and white, colored by hand. By Torii Kiyonobu.

414—FIVE PRINTS

Mr. Howard
6⁰⁰ "Theatre Interior"; "Gay Crowd, Yoshiwara"; "Owl on Magnolia." By Shuntei.
"Okame." By Kwazan.
"White Heron." By Hiroshige.

415—PRINT

Mrs. F. A. Jenkins
3⁰⁰ "Tea-houses. Lake Shinbazu." By Hiroshige.

416—TWO PRINTS

F. von Inten
12⁰⁰ "Rain and Donkeys" and "Large Junk." By Hiroshige.

417—PRINT

Mr. Beatty
8⁰⁰ "Falcon on Pine." By Hiroshige.

418—PRINT

C. B. Hoyle
6⁰⁰ "Girl by Bamboo Fence." By Shunyei.

419—WATER-COLOR SKETCH FOR SCREEN

Mrs. F. A. Jenkins
2⁰⁰ Landscape with figures: "Man Watching the Stream, and imagining his life as the water runs." By Temido.
From the John LaFarge Collection.

420—PRINT

3⁰⁰ "Actor" (fan mount). By Shunsho. *Mr. Shradz*

421—PRINT

4⁰⁰ "Actor" (fan mount). By Shunsho. *C. B. Koy*

422—PRINT

3⁵⁰ "Water Carriers." By Utamaro. *Mrs. Thayer*

423—PRINT

3⁰⁰ (Large Surimono.) "Landscape with Boy
leading Ox." By Hokusai. *C. B. Willm*

424—PRINT

8⁰⁰ "Geese flying across the Moon." By
Hokusai. *H. S. Walsh*

425—PRINT

3⁰⁰ "Actor" (for fan mount). By Buncho. *Mr. Shradz*

426—PRINT

3⁰⁰ "Winter landscape." By Shuntei. *F. von Sarten*

427—FIVE PRINTS

9⁰⁰ "Views of Yoshiwara." By Kunisada. *Mr. Beatty*

428—PRINT

7⁰⁰ "Plum Blossoms." By Hiroshige. *H. S. Walsh*

429—LONG PRINT

Mrs. Elbert

9⁰⁰ "Eagle on Pine." By Yeisen.

430—PRINT

2⁰⁰ "Owl in Branch." By Koson.

431—TWO PRINTS

Mrs. H. B. Jenkins

3⁰⁰ "Girl's Head." By Yeizan.

"Girl by a Blooming Tree." By Toyokuni.

432—TWO PRINTS

E. A. Chenfrank

"Scene from a Play." By Toyokuni.

"Girl Making her Toilet." By Yeisan.

5⁰⁰ 433—TWO PRINTS

"Geisha and Attendants." By Yeisan.

"Girl with Lantern." By Kunisada.

434—TWO PRINTS

A. W. Drake

3⁰⁰ "Mother and Child." By Yeisen.

"Girl in Rainstorm." By Kunisada.

435—THREE PRINTS

H. MacLean

2⁵⁰ "Warming Sake" and "Girl Gathering
Faggots." By Hiroshige.

"Mother and Child." By Kuniyoshi.

436—TRIPTYCH

S. Ushina

17⁵⁰ "Boat Carnival (Bon Matsuri) on the Sumida River." By Utamaro. 1799. (Framed separately.)

437—KAKEMONO

most H. Jankins

4⁰⁰ "The Princes" (painted on silk). By M. Fuku.

438—KAKEMONO

Mr. Mura

8⁰⁰ "Jurojin" (painted on silk). By Kanō Tanyu.

439—KAKEMONO

L. A. Mauer

6⁰⁰ "Two Men Gathering Fruit." Painted on paper. Attributed to Hokusai.

440—KAKEMONO

Mr. Glendinning

3⁰⁰ Story of "The Tongue-cut Sparrow." Painted on paper. By Hokkei.

441—KAKEMONO

S. Ushina

3⁰⁰ "Chinese Boys and the Broken Jar." Ink painting on paper. Probably a copy by a Japanese artist of the early eighteenth century. Signed Sesshu.

442—KAKEMONO

Mr Howard

9^{cc} "Group of Monkeys." Imitating the thirteenth century painter Mokkei. Painted on paper, possibly by Tsunenobu.

443—KAKEMONO

Mr. H. H. Jenkins

3^{cc} "Landscape and Storks" in soft coloring. Painted on paper. By Joriu.

444—KAKEMONO

Mr. Albert

3^{cc} "Storks." Painted on paper. Style of Korin.

445—KAKEMONO

22⁵⁰ "Farmhouses in Suburb of Yedo." It is on silk and beautifully framed as a makimono. The masterly and delicate values of the village street, the stream, and the varying foliage mark a more tender phase of Hiroshige's usually robust characterization of local themes. Painted on silk. By Hiroshige.

446—TWO INK PAINTINGS

L. Walter

25^{cc} "Four Seasons." Scrolls. From the lower panels of a screen belonging to the Marquis Mayeda of Kaga, 1505. "These represent not landscape portraiture, but an artist's mood." By Sesshu. Have their original boxes.

447—KAKEMONO

Mr. Alberts

9⁰⁰ "Dharma." Ink sketch by Itcho, in style of his master, Kano Yasunobu. Seventeenth century.

447A—SMALL ALBUM

C. N. Wright

12⁵⁰ "Environs of Tokio." By Hokusai.

448—BOOKS

Mrs. Allen Tucker

16⁰⁰ "Hundred Views of Mount Fuji." (Three volumes bound as one.) By Hokusai.

449—BOOKS

A. Byron

11⁰⁰ "Mangwa and Gwafu." (Ten volumes.) By Hokusai.

450—LARGE ALBUM

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12⁰⁰

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Lalanne. Black wood frame.

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Black wood frame.

463—ETCHING

Mrs. Radeke

21⁰⁰ "Tour de l'Horloge." By Charles Méryon. Black wood frame.

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C. N. V. M. M. M.

2⁰⁰ "La Vierge de la Maison d'Alba." Fine impression with full inscription on India paper. Oak frame. By August G. L. B. Desnoyers.

465—ETCHING

Mrs. Radeke

27⁰⁰ "Saverne." By J. McNeill Whistler. Black frame.

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"Our Runner" and "Waterfall." After John LaFarge.

M. Linn

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"Landscape." By Pamela C. Smith.

468—ETCHING

Mr. Costikyan

6⁰⁰ "Arab Dance." By Fortuny.

469—DRAWING

M. Linn

7⁰⁰ "Landscape." By John LaFarge.

Height, 11 inches; width, 7 inches.

470—WATER COLOR

Mr. Glendinning

5⁰⁰ Horseman. By R. Domingo.

Height, 9 inches; width, 10 inches.

471—WATER COLOR

A. W. Blake

3⁰⁰ "Bull Ring." By R. Domingo.

Height, 7 inches; width, 8½ inches.

472—WASH DRAWING

Mr. H. B. Jenkins

3⁰⁰ "Figures." By R. Domingo.

Height, 7¾ inches; width, 8¾ inches.

473—DRAWING

Mr. C. V. Sanborn

4⁰⁰ "The Augurs." By John LaFarge.

Height, 6 inches; width, 7¾ inches.

474—PASTEL

A. C. Sanders

5⁰⁰ "Manasquan Inlet." By C. V. Sanborn.

Height, 11 inches; width, 17 inches.

475—PASTEL

S. E. Lasher

6⁰⁰ "Flowers." By C. V. Sanborn.

Height, 22 inches; width, 16 inches.

476—OIL PAINTING

A. Byron

5⁰⁰ "A Red Coat." By C. V. Sanborn.

Height, 6 inches; width, 14 inches.

477—OIL PAINTING

A. Byron

"Tavern Scene." Old copy, after Teniers.

6⁰⁰ Painted on copper.

Height, 14½ inches; width, 11½ inches.

TEXTILES AND RUGS

478—CHINESE HANGING

Miss Elbert

Red satin with dragon, waves and cloud
5⁰⁰ forms in colored silks and gold threads.

Height, 32 inches; width, 37 inches.

479—CHINESE SKIRT

Miss Thayer

5⁰⁰ Green satin with woven decoration of
dragon and phoenix in colored threads.

480—CHINESE SKIRT

A. Byron

6⁰⁰ Red cloth embroidered with silks of brilliant
colors.

481—TWO SLEEVELESS CHINESE JACKETS

St. Ushima

12⁰⁰ One rich wine-color, of cut and uncut velvet;
the other figured yellow satin.

482—TWO SLEEVELESS CHINESE JACKETS

Orb Farmer

14⁰⁰ Cut and uncut velvet. One light blue, the
other olive green.

483—ANTIQUE SPECIMEN OF ROUMANIAN NEEDLE-
WORK

21⁰⁰ *Mrs. Elbers*
Decoration of carnations and lilies in Indian
red and dark green, on camel's-hair cloth.
Sixteenth century.

From the Heber R. Bishop Collection, 1906.

484—CHINESE PALACE RUG

210⁰⁰ *Mr. Coetkiper*
Silk. The body of the rug is in low tones
of golden yellow with two key borders in
blue.

From the Yamanaka Collection, 1908.

Length, 3 feet 8 inches; width, 3 feet 5 inches.

485—CHINESE WOOL MAT

22⁵⁰ *Mr. Beatty*
Yellow ground, with decoration in blue and
white. Ming.

34 inches square.

486—PERSIAN KHORAMABAD RUG

37⁵⁰ *Mr. Barry*
The center panel in low-toned red with palm
design in blue and white. Five borders in
red, green, blue and black.

From the J. K. Mumford Collection.

Length, 5 feet 5 inches; width, 3 feet 9 inches.

Mrs. Elbers

487—NORTHERN KURDISTAN RUG

37⁵⁰

Long heavy pile. The center panel is filled with diamond-shaped panels in bright colors. Borders to correspond.

From the J. K. Mumford Collection.

Length, 5 feet 8 inches; width, 4 feet 4 inches.

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